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American Art News

VOL. IX, No. 26.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, APRIL 8, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

- Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery**, 479 Fifth Avenue—Antique works of art.
- C. J. Charles**, 251 Fifth Avenue—Works of art.
- Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.
- Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers**, 302 Fifth Avenue—Works of art.
- Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.
- The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.
- Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries**, 12 West 40th St.—Old Masters.
- Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery**, 550 Fifth Avenue—Selected American paintings.
- Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.
- Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem**, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

- Vose Galleries**.—Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt**.—High-class paintings.

Washington, (D. C.)

- V. G. Fischer Galleries**.—Fine arts.

Germany.

- Julius Bohler**, Munich.—Works of art. High-class old paintings.
- Galerie Heinemann**, Munich.—High-class paintings of German, Old English and Barbizon Schools.

- J. & S. Goldschmidt**, Frankfurt.—High-class antiquities.
- G. von Mallmann Galleries**, Berlin.—High-class old paintings and drawings.
- Dr. Jacob Hirsch**, Munich.—Greek and Roman antiquities and numismatics.

London.

- P. & D. Colnaghi & Co.**—Paintings, drawings and engravings by old masters.
- Dowdeswell & Dowdeswells, Ltd.**—Fine old masters.
- Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Netherlands Gallery**—Old masters.
- Obach & Co.**—Pictures, prints and etchings.
- Wm. B. Paterson**—Pictures and early Japanese color prints and pottery.

- Kelekian Galleries**—Potteries, rugs, embroideries, antique jewelry, etc.
- Kleinberger Galleries**—Old Masters.
- Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Tabbagh Freres**—Art Oriental.
- Reiza Kahn Monif**—Persian antiques.
- Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.
- Stettiner Galleries**—Ancient works of art.

AUCTION SALES.

- Anderson Auction Company**, Madison Ave. and 40 St.—Paintings, Oriental porcelains, art objects, etc., from the collection of the late Heber R. Bishop, Apr. 12 at 2.30 and 8.30 P. M.

EUROPE.

- AMSTERDAM**—Frederick Muller & Co.—Modern pictures by Dutch and French artists forming the Collection De Kuyper of The Hague, May 30.



THE HALF-MILLION-DOLLAR PICTURE,
"The Mill," by Rembrandt.

Recently sold by the Marquis of Lansdowne to Mr. Joseph E. Widener of Philadelphia for a reported price of £100,000.

Photo. by courtesy Blakeslee Galleries.

- Persian Art Gallery, Ltd.**—Miniatures, Mss., bronzes, textiles, pottery, etc.
- Sabin Galleries**—Pictures, engravings, rare books, autographs, etc.
- Sackville Gallery**—Selected Pictures by Old Masters.
- Shepherd Bros.**—Pictures by the early British masters.
- Victoria Gallery**—Old masters.
- Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.
- R. Shenker**—Rare and early oak.
- S. T. Smith & Son**—Carefully selected pictures by Old Masters of all schools.
- Martin Van Straaten & Co.**—Tapestry, stained glass, china, furniture, etc.
- Paris.**
- Etienne Bourgey**—Greek and Roman coins.
- Canessa Galleries**—Antique works of art.
- Compagnie Chinoise Tonying**—Chinese antique works of art.
- Hamburger Fres.**—Works of Art.

ACADEMY JURY ELECTION.

A meeting of the Academy to select the jury for next year's exhibition will be held next Wednesday evening, April 12. It is probable that a controversy will arise over the recent suggestion to reduce the jury, now made up of some 35 members, to one of 3 or 5, and artists are awaiting the meeting with curiosity.

Arthur Hoeber tells the following good story in *The Globe*:

"Once more we have to chronicle the vagaries of the clipping bureau people, who have just sent a newspaper review to 'Mr. Frans Snyders, care of the Cottier Galleries,' where Mr. Snyders' picture of still life is now on exhibition. Unfortunately, Mr. Snyders is not likely to read the favorable criticism of his work, as his recent death, only in 1657, would really seem to preclude his taking any interest in the matter!"

RECORD PICTURE PRICE.

The purchase by Mr. Joseph E. Widener, of Philadelphia, son of the eminent collector, Mr. P. A. B. Widener, from the Marquis of Lansdowne, of the latter's famous landscape by Rembrandt, "The Mill," illustrated on this page, for the reported—and with every evidence of foundation—enormous sum of half a million dollars, constitutes a record price for the sale of any single canvas in the world's history.

Mr. J. Pierpont Morgan is said to have paid \$385,000 for the great Raphael, which he has loaned the National Gallery of London for exhibition, and it has been claimed that Mrs. C. P. Huntington paid \$400,000 for a portrait by Velasquez, but this last transaction overtops even these great sales.

The acquisition by an American collector of this unique canvas should be a subject of congratulation to American art lovers. Messrs. Henry C. Frick, Benjamin Altman, C. P. Taft, Otto H. Kahn, and P. A. B. Widener having each in turn publicly denied the purchase of the picture, the *American Art News*, through its unequalled sources of information, is pleased to be able to name the actual owner.

FAMOUS TITIAN SOLD.

A cablegram from Paris, dated April 4, brings the news of the sale of Titian's famous "La Schiavona" from the Crespi collection, to E. Gimpel and Wildenstein, the Paris and New York dealers, for the large sum, it is reported, of \$400,000. Mr. Felix Wildenstein, who represents the firm in New York, confirms the story.

A REMBRANDT SECURED.

It is reported from Berlin that Leopold, the banker, has bought Rembrandt's "The Rape of Europa," from the Princess de Broglie, paying \$125,000, and has loaned it to the Kaiser Friedrich Museum.

COSTLY ART AUCTION.

The case of the Government against Mr. Julius Oehme for alleged undervaluation of imported pictures, was settled on Wednesday for the amount of \$18,000, which sum was deducted from the amount of \$43,118.68, the net proceeds of the sale of Mr. Oehme's stock at auction by the American Art Association, in this city, January 27 last, and which were held, by arrangement, by Collector Loeb pending the settlement of the Government's claim.

It is stated that Mr. Oehme was probably not aware, owing to his long illness, of any undervaluations in recent importations.

The fact that the total of the sale, as announced by the American Art Association, was \$56,595, with the knowledge that very few pictures were protected or bought in, and that the Government announces the net total of the sale as only \$43,118.68, is widely commented upon. A margin of \$13,476.32 for commissions, advertising and cataloguing, etc., would seem to have made this picture auction at least very expensive to the owners of the collection.

EXHIBITIONS NOW ON

Munn Memorial Exhibition.

The late George Frederick Munn, who died Feb. 10, 1907, and who is well remembered in New York, and as well in London, where he lived from 1870 until 1887, was a painter of no mean ability, but unfortunately his long absence from the United States gave the impression to many that he was an English artist (He was born in Utica, New York, in 1851.), and this impression, together with the fact that he was in ill health during his later years, and rarely, if ever, exhibited—did not give his work the recognition here that it deserved.

His art education was had in Europe, at the South Kensington and Royal Academy Schools in London, and in the Julien and Munkacsy Studios in Paris. He also studied for a while under George Frederick Watts, for whom he "laid in" in distemper—that master's great work, "The Triumph of Death." He exhibited much in London, and his works were shown in the Royal Academy, the Grosvenor, British Artists, New and Dudley Galleries, as well as in the provinces. His landscapes were for the most part painted in England, Brittany and Normandy.

A commemorative exhibition of the dead artist's works, some 42 in number, has been arranged and is now on at the Cottier Gallery, No. 3 East 40 St., through April 20 next. It is a display that will surprise, in the strength of its individual exhibits and the versatility of subject and handling, even those who knew something of the artist's work and ability. The clou of the present display is the large landscape "Brittany," a splendid work, strongly composed, rich and true in color, and with a superb sweep of air and sky. There are Millet-like sentiment and action in "The Breton Quarryworkers," which pushes Horatio Walker hard, and delicious sentiment and beautiful color in "A Gray Day," "Moonrise," "The Cross in the Meadow."

Truthful, simple and direct, and painted with deep understanding and sympathy, are "A Pool—Rhode Island," "The Old Church, Villerville," the clear aired, picturesque "Washing Day in Brittany," and "A Rhode Island Idyl." There are delicacy and sentiment in "Normandy," and "Twixt Sunlight and Moonlight."

The rare decorative quality in the artist's work is best shown in a design of peacocks and a sketch of an old Watteau tapestry in the Louvre. The exhibition strikes a new note among the many of the season, and deserves especial mention.

Early Spanish Art at Ehrich's.

A number of specially selected works by early Spanish painters have taken the place of the early Italian canvases recently shown at the Ehrich Galleries, No. 463 Fifth Avenue. The work of the early Spanish painters, with the exception, of course, of Velasquez, Murillo and El Greco, is not as well known to American art lovers as it should be, and this well arranged display should be visited by all art lovers, who desire to learn the methods of these painters.

The clou of the collection is the large and important canvas by Claudio Coello, so decorative in composition and treatment as to suggest Tiepolo, although bolder and broader in treatment. There is an exceptionally beautiful example of Alonso Cano, "San Stefano," reproduced in the *Art News* of March 25, and which is worth a long walk to see. From the rugged brush of Zurbaran comes a fine

example, a strong full length standing presentment of "St. Ignatius Loyola," and another splendid example, "St. John." Both these canvases are notable for the expression of the faces. There is a three quarter length standing portrait of Queen Marie Louise, by Goya, which while the subject is not a pretty woman, is very typical of the painter. A study of "A Mendicant" by Francisco Antolinez, is as strong as a Zurbaran. From the brush of Estevan Marcil comes the portrait of a lady, while the sombre, and at times, morbid El Greco is represented by a study of "St. Magdalen," typical in expression, the red cloak an unusually strong color for this painter.

With these fine canvases there is shown a large and remarkably fine and faithful copy of a little known work by El Greco, a presentment of St. Ildefonso, which hangs in a church in the little town of Illescas, between Madrid and Toledo.

Portraits by E. B. Child.

Edwin Burrage Child has seven single portraits of well known men and women, and one of the two children of Mr. Howard Kingsbury, on exhibition in the upper gallery at Knoedler's, No. 355 Fifth Ave., through today. The artist, whose work has frequently been favorably noticed in the *Art News*, is a most capable and serious portraitist, with unusual facility for the catching and portraying of likeness. He is also a painter of serious and thoughtful temperament, and while he is not too academic in his work, is an unusually careful and correct draughtsman. Seen by artificial light the portraits now shown, while good in color, are a little too dry and lack atmosphere. They would have better effect seen in daylight. The two children of Mr. Kingsbury, who are presented in quarter life size, with landscape background, are very gracefully posed, and the canvas is flooded with sunlight—a most attractive work.

The best of the single portraits is the three quarter length seated presentment of Prof. Eben Jenks Loomis, the poet and philosopher, painted in a white suit in a high key, a strong characterization. Excellent also in the three quarter length seated presentment of the late John Sloane—a most faithful likeness, and the half length seated one of the late Charles Stewart Smith, in characteristic pose and expression. A three quarter length seated portrait of Mrs. Chas. Stewart Smith is decoratively treated, and one of Mrs. Robert W. Paterson, in a light pink color scheme, is also effective.

Mr. Child would seem to be especially happy in his portraits of older and middle aged men and women.

Anthony Dyer's Watercolors.

Col. Anthony Dyer of Providence, R. I., is making his annual show of watercolors, painted in Holland and Normandy, in the outer upper gallery at Knoedler's, No. 355 Fifth Ave. These are, as usual, painted in a low key in pure wash, and their subjects are the artist's much loved gardens, old streets, bits of landscape, and stretches of quiet rivers, for the most part done in soft grays and yellows, and picturesquely composed. In "The Lily Garden, near Haarlem," Col. Dyer has ventured into George Hitchcock's domains, but paints the scene with more breadth and in a lower key. Especially good in effect is "The Heather Pasture—Fontainebleau Forest."

Col. Dyer reports, as evidence of the growing interest in American pictures, that Providence art lovers have purchased \$15,000 to \$20,000 worth of works by local artists during the past winter alone.

Modern Spanish Pictures.

After studying the works of the early Spanish painters at the Ehrich Galleries, a visit to the nearby gallery of Louis Ralston, No. 548 Fifth Ave., where are now hung 15 works by Frances Villar, a young Spanish painter, will be found especially interesting. Senor Villar, born in Granada, has studied in Madrid and Paris and came over last autumn to Boston, where he painted several portraits and exhibited, making several sales.

The pictures now shown are very typically Spanish in subject and treatment, broadly painted, high keyed, and full of glowing color. There are fine life and action in "Una Fierga" (A Jolly Party). "The Gossiping Laundresses" is a strong piece of characterization, and "Maria, the Gypsy" and "A Gypsy Girl" are exceptionally good figure works. "My Garden" (Granada) is a fine outdoors, the flowers admirably painted. The most important canvas is "The Embroiderers," a thoroughly good interior with figures. The art of Senor Villar is a strong, true and good art, but will hardly be understood by Americans. His best market, outside of Spain and Paris, has been and will be again Buenos Ayres, Montevideo, or Valparaiso.

Pictures by Edmund Greacen.

Some 19 oils, with 3 or 4 exceptions landscapes, by Edmund Greacen, are on exhibition at the Folsom Galleries, 396 Fifth Ave., through Monday next, April 10. The artist paints, as a rule, in a low key, and his work is curiously soft and delicate in color, sometimes giving the effect of pastel, while through it all runs a rare poetic vein. He has painted much in and around the old town of Lyme, Conn., beloved by artists, and many of his works are familiar in their subjects from their exploitation by other and better known painters. He treats only the softer, tenderer moods of nature, and prefers to depict calm and breathless days, even of winter, to those whereon the winds blow, or storms rage. There are lovely tone and quality in his "Winter Brown," tender sentiment in his blue toned "Bow Bridge," and restful grays and whites in his "February Morning." The best of his landscapes are his "Frozen River" and the "Golden Path." The "Brooklyn Bridge" is picturesquely composed. The artist strikes a deeper and richer color note in his little summer scene, "At the Wharf."

"The Pink Lady," "The White Parasol," and "Sewing" are good figure works, well drawn and agreeable in color, and "Asleep in the Sunlight" has good atmosphere and is well lit.

In the inner gallery at Folsom's three women artisans, the Misses Helen Keeling Mills, Jeanne de MaCarty and Eleanor Deming, are exhibiting examples of their handiwork in silver and jewelry. Some of the specimens shown evidence unusual taste in decoration and deftness in execution. Of the exhibits of Miss Mills, there are two panels in enamel, extremely rich in color and a silver chalice, its base studded with gems, made for Mrs. Myles Standish, who presented it to the Holy Cross Church at West Park. Miss Mills studied in London under Alexander Fisher, and in Paris with Houillon. A necklace of amethysts is among the best examples of Miss de MaCarty's work, the gold setting, beautifully wrought and chased. Some of Miss Deming's enamels are especially good.

Works by Meyers and Kuhn.

A number of drawings of children and street scenes—for the most part on the lower East side, by Jerome Meyers, and of landscapes by Walt Kuhn, are on exhibition at the Madison Gallery. Mr. Meyers' drawings, like his pictures, are intimate, faithful transcriptions of his sub-

jects, and are valuable, apart from their art merit, as records of the time. The landscapes which Walt Kuhn shows were painted in the far north. He puts his color on in broad washes, and gets strong effects. Like Rockwell Kent and Leonard Davis, there is a suggestion of Winslow Homer's influence all through his work, and despite its crudity, it has a certain strength, which grips and holds.

Portraits at City Club.

An interesting exhibition of portraits was held recently at the City Club, 55 West 44 Street.

The display included examples of Wm. M. Chase, who sent a dignified portrait of "James C. Carter;" Wm. J. Baer four interesting examples; Wilhelm Funk four excellent canvases, among them "Brittany Peasant;" Albert Sterner, "The Ballet Dancer," and Edwin B. Childs' "Portrait of John Sloane," a dignified and serious work.

Cecilia Beaux's "Fledgeling" was welcomed again by art lovers; H. L. Hildebrandt's "Portrait" had charm of arrangement and color scheme; Irving R. Wiles' portrait of "Mrs. Gilbert" was shown again and also Jean McLean's "Baby Margaret Johnston," a happy composition and color delight.

August Franzen sent "A Nobleman," and John W. Alexander his early "Portrait of Thurlow Weed," Ellen Emmet's "Frederick MacMonnies" was much admired; Orlando Roulahd sent a portrait of "Hon. John Bigelow;" Douglas Volk, his "Song Girl;" Ben Ali Haggin, his "A Child," and Maurice Fromke his "Portrait of an Actress;" Charles W. Hawthorne was represented by "Summer Girl at Provincetown" and Mrs. Harry W. Watrous by a portrait of "Miss H." Ernest Lawson's excellent "High Bridge" has been purchased by the club for its permanent exhibition.

Some drawings by Boardman Robinson, among them a number of caricatures, are on exhibition at the Club. Mr. Robinson is the cartoonist of the New York Tribune, and his work is unusually clever.

Many of the drawings are familiar from their reproduction in the Tribune.

Art at Engineers Club.

The exhibition of modern American oils at the Engineers' Club, No. 32 West 40 St., closed on Thursday. A group of twenty-eight well-known and strong painters were represented. The canvases shown were well chosen, and the paintings well hung. The lighting of the gallery was not entirely adequate.

A number of the paintings had been seen before which, however, emphasized the good taste in selection of the Art Committee. There was a superior Blake-lock, "Moonlight." "A Mother Reading," George De Forest Brush, was a typically able presentment of a maternal group. Frank W. Benson sent "The Reader," and Daniel Garber his "River Bank," so well praised at the Phila. Academy exhibition. Paul Dougherty's "Moonlit Cliffs" was a rather indifferent and disappointing example to those who know how well he can paint.

Mary Cassatt's "Caresse Maternelle," was loaned by Messrs. Durand-Ruel, and there was an unusually sane, beautifully drawn and well composed nude by Arthur B. Davies. William Morris Hunt's "The Rapids" was shown and a characteristically tender landscape by George Inness. Augustus Koopman's "Watching the Boats" well represent his able brush.

An attractive winter landscape by Chauncey F. Ryder was unfortunately not well hung. Mr. William T. Evans loaned a striking Homer D. Martin, "The Mussel Gatherers."

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Press View Apr. 26
Opening of exhibition Apr. 27
Closing of exhibition June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received Apr. 14, 15
Opening of exhibition Apr. 27
Closing of exhibition May 21

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.

Entries to be made by May 1
Exhibits to be delivered before May 3
Opening of exhibition May 20

IN AND OUT THE STUDIOS.

C. R. Bacon, who spends much of his time at his studio at South Salem, N. Y., has been painting a series of landscapes characteristic of that locality. They are picturesque in composition, lovely in color, and the subjects well chosen. At his Holbein studio are some well painted and finely drawn nudes, serious and intellectual works.

Ernest Lawson is reveling in the discovery of some newly made roads near Riverdale-on-Hudson, where he is spending a great part of his time. The result is several fine canvases characteristically broad and virile, now at his studio 54 Washington Square. "The New Road," one of the best, with foreground boldly handled, has tenderness and fine distance effect. Mr. Lawson will paint in this locality all Summer.

Irving R. Wiles recently completed a portrait of Mr. George F. Seward and is now painting a ¾ length standing portrait in uniform of B. B. McAlpin for the Seventh Regiment. The artist is also painting the portrait of ex-mayor Schieren of Brooklyn.

F. Benedict Herzog recently completed several photographic compositions whose characteristics are as usual beauty and harmony of line and original conception of detail. One of his latest works, "Awake," contains a number of figures and has original execution.

William E. Plimpton, whose studio is at 1931 Broadway, has had a successful Winter painting scenes in the Bronx, of which he has sold several. At his studio there is a group of interesting landscapes, rich in color and having good tonal effect. Especially attractive is "Sunset," a charming composition, ably handled. He is now painting the portrait of Mr. Ulrich Eck, a young collector.

At his studio in the Miller Building, William E. Norton recently completed an important marine, "In Full Sail." The soft gray tones of a fine sky harmonize with the well painted water, the texture of which this artist knows so well how to depict. Two vessels of the early American period complete the charm of the composition.

The twentieth annual Fakirs' exhibition, held at the Art Students' League, closed yesterday. There was the usual celebration, side shows, vaudeville, etc., and a costume ball last night.

The first prize was awarded to Sidney Dickenson for his "fake" on George Bellows' "New York." The second was given to Mrs. A. Fleischer for her "Grouped Geese," a take off on Joseph Pearson's large canvas, "A Group of Geese," with heads of the instructors in the League. The third prize went to F. C. Wood for a caricature of F. Pausas' "Portrait of a Lady." "The True Dew" by Lionel Strauss received first honorable mention.

At her studio, 96 Fifth Ave., Mary Allison Doull is showing several charming miniatures. Among them a portrait of Miss Anna Reddin, well composed and graceful in line, also of Mrs. Lloyd Williams and Mrs. Dr. Sevenoak.

Miss Doull, who spent three years in

Academy sales during the past week and until Wednesday night were, Joseph T. Pearson, Jr.'s "Under the Weeping Willow" for \$300; Marshal T. Fry's "Quiet Hour," \$200; "New York—The White Veil," by Guy C. Wiggins, \$800; and "Upland Pastures—Morning," by J. Francis Murphy, \$2,500. Other sales are under consideration.

EVANS GIVEN DINNER.

Mr. William E. Evans, of Montclair, N. J., was tendered a dinner by the Lotos Club, Wednesday evening, in recognition of services to American Art and especially of his donation of 115 paintings by American artists to the National Gallery, Washington. President Lawrence, of the club, complimented the guest for his generosity in founding the Gallery of American Art at his home in Montclair.

Mr. Evans said, in part, in reply: "Comparative exhibitions prove that



THE COUNTESS VON ALTAMIRA AND DAUGHTER,
By Goya.

At Heinemann Gallery—Munich.

Paris, returned to America last autumn. She studied at the Julien School under Mme. La Forge. Her work shows breadth and directness. She has also a fine color sense which places her portraits far above the commonplace.

At his Carnegie Hall studio, Joseph Barton is showing a group of fine landscapes, opalescent in color, showing beautiful mountain country, with charming tonal effects. There are also a few portraits and figure compositions, ably modeled and well composed.

American artists have improved upon their European preceptors in many cases." Against the contention that American artists could not paint figures, but only landscapes and marines, he pointed to the walls, where 16 out of 32 pictures were figure works by living American artists, and said he believed Europeans would come here to buy American pictures. Among other speakers were John W. Alexander, Edward Robinson, Prof. Franklin W. Hooper of the Brooklyn Institute, and John G. Agar.

Members' Works at Century Club.

The April exhibition by members of the Century Club held at the club galleries last week, contained some good examples of some of the strongest painters, and included representative works by Hopkinson Smith, Howard Russell Butler, William T. Smedley, Henry O. Walker, William Walton, and others. The "star" picture of the display, however, was Carlton T. Chapman's "The Western Belle in a Gale off Cape Horn." This strong fine work is an excellent presentation of the sea with depth and beauty of color.

There were three other interesting and well painted marines by this artist, also a group of three canvases by Thomas Moran, a gray toned marine "The Castaway," by Seymour Bloodgood, and two good examples of Francis Jones. John F. Weir was represented by a tender landscape and a good flower piece. E. L. Henry's "Colonial Wedding" was given a prominent and well deserved place.

Bolton Jones sent three canvases, of which the best was a fresh green landscape, good in values and well lit. There was a fine group by Walter MacEwen and a watercolor by John LaFarge which has been purchased by the Club. Louis Tiffany and Robert Arthur also sent examples.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

Advertising Rates on Application.

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Crédit Lyonnais . . . 84 Rue Royale

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ART AUCTION REFORM.

Attention is called elsewhere in our columns to the story of the opening sale in the new galleries of the Anderson Auction Co. this week of a most commendable departure on the part of the management of said galleries and the auctioneer—in the abstention from dogmatizing on the pictures offered for sale, or in other words, endorsing their validity by direct statement or intimation.

We believe that this policy, if persisted in, will add, if possible, to the already deserved and high reputation that the Anderson Company has gained for strict regard to the ethics of cataloguing and fairness of dealing with its customers. The time has arrived for American art auction houses, and especially those in New York, to abandon the long established, and it seems to us, unfair, not really dishonest, custom of endorsing from the stand art works offered on the old theory that "as

Americans are supposed to buy more on names than quality," they require such endorsement.

The fact that the preface to the sale catalogues of the leading auction houses contains a clause to the effect that such houses "are not responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, without recourse," is good as far as it goes, but all art-auction frequenters know that art auctioneers, as a rule, do not content themselves with this saving clause. The art auctioneers of Europe proceed upon the theory that if an art-buyer does not himself know, or have an idea of, the value or validity of any art work or is not sufficiently intelligent, in such a case, to seek the aid of some expert, or friend, who does know more than himself, it is his own fault if he pays an over sum or is deceived as to the validity of a work. They, therefore, endorse nothing from the stand, and the buyer takes the risk. Such a course should be adopted here.

ACADEMY'S NEW PLAN.

At a meeting last Friday evening, the Academy of Design adopted a new plan to secure a site and building, and invited the following societies to unite with it in carrying out the idea: The American Water Color Society, New York Chapter of the American Institute of Architects, Architectural League of New York, New York Water Color Club, National Sculpture Society, Municipal Art Society, Society of Beaux Arts Architects, Mural Painters and the Society of Illustrators.

The Academy pledges the interest on \$200,000 and guarantees a further amount of \$100,000 to cover annual current expenses, and considers that the further income from the rental of floor space and permanent quarters to other societies for exhibition purposes will be sufficient to meet all expenses. The plan provides for a Board of Trustees to have charge of the new organization, which shall be made up of nine members of the National Academy, two members of the Architectural League, two of the National Sculpture Society and one each from the other participating societies. Then there are to be five lay members of the board, consisting of the Mayor, the President of the Borough of Manhattan, a member of the New York Chamber of Commerce, a trustee of the Metropolitan Museum and a trustee of the New York Public Library.

If this suggestion is accepted by the other societies the new organization will be known as the National Academy Association, and it is proposed to make the building adequate to cover all branches of art in a single annual exhibition. Secretary Watrous of the Academy states that it will require \$5,000,000 to carry the plan into effect.

The many friends of Paul de Longpre, the famous painter of flowers, will regret to learn of his serious illness at his home, Hollywood, Cal. His sickness has baffled his physicians. He collapsed six months ago after an operation to remove a mastoid abscess in the head. Later news is that there is a slight improvement in his condition and there is still hope for his recovery.

FRANCIS LATHROP SALE.

The first sale held by the Anderson Auction Co. in their new galleries at Madison Ave. and 40 St., was that of the paintings and studio property of the late Francis Lathrop, the well known and lamented mural and decorative American painter. There were three sessions held, on Tuesday and Wednesday evenings at the Madison Ave. gallery, and the third and last, at which a large collection of photographs, signed works in color, decorative objects, etc., were disposed of, at the old galleries in East 46 St.

Despite the inclement weather on the first evening's sale, there was a representative audience of collectors and dealers present, whose members, without exception, congratulated Major Turner, director of the company, on the opening of so well adapted and beautiful a building for the display of art works, and especially on the handsome, well lit and ventilated, and simply, yet richly and tastefully decorated and appointed sales gallery on the top floor. Mutual felicitations were exchanged during the auction, and afterwards, on the opening of so admirable a sales gallery, where one can sit in comfort, in good air, and without fear of fire or panic, and really enjoy an art auction. The opinion was also expressed that in addition to these advantages, the exceedingly convenient and accessible locality of the new galleries, will insure their success.

In this sales gallery the first part of the great Hoe library will be dispersed beginning April 24, and when the Gutenberg Bible and other rare lots are offered on April 27, the hall will present a remarkable sight.

The First Session.

There were some 76 numbers sold on Tuesday evening for a total of \$8,436. There were a number of crayon drawings and studies by Mr. Lathrop offered and some decorative objects, among others, four lunettes by John La Farge, all of which sold for very low sums—the lunettes bringing only \$15 for the four. The pictures included a number of small examples of the American colorist, R. L. Newman, which sold very low, or about \$12.50 a piece, an early Twachtman, which brought only \$75—a bargain, a Robert Reid, "Young Woman Bathing," which went for \$75—again a bargain, an excellent portrait of Wyatt Eaton by J. Alden Weir, which brought only \$150, and a three figure work, "Blind Flower Seller," by the same artist, which was sold for \$100.

The foreign pictures fared better than the Americans, but an excellent Bonvin brought only \$80, and a superior Pokitonow the same amount. Mr. Louis Ettlinger was very fortunate in securing a beautiful small Delacroix for \$435, a Diaz of good quality, "The Quarry," for \$1,025, and a little landscape by Dupré—not so good and of doubtful attribution for \$150. Mr. G. B. Wheeler paid \$225 for a small Corot, Mr. Ettlinger \$650 for a larger landscape, and Knoedler & Co. \$725 for a really beautiful Corot. A small landscape attributed to Richard Wilson, with good claims, went for only \$100, and an attributed Hobbema to A. R. Anderson for \$475. A fine canvas, given to Tintoretto, was secured by the Blakeslee Galleries for \$2,000 after a spirited contest with Dr. Stillwell.

Although Mr. Lathrop evidently had good knowledge of the French painters, he was not well versed apparently in the works of the early English school, for a supposed portrait by Gainsborough of "Miss Margaret Burr" brought only \$85. A landscape with figures, "Girl Tending Pigs," also given to Gainsborough, but which might better have been given to George Morland, only \$150, and a portrait of a year old baby, given to Sir Joshua Reynolds, brought only \$35.

The fact was commented upon that the auctioneer, Mr. Kennedy, who performed his duties conscientiously and well, did not dogmatize on any of the pictures, nor make any attempt to influence the audience as to their validity. This was a refreshing departure, in auction room custom in this country, and it is to be hoped will be hereafter followed in other art auction rooms, and by other art auctioneers. It would appear that the time has come for the abandonment of the endorsement of names in

the catalogue by art auctioneers, who are simply brokers, and that the buyer in America, as in other countries, should take his own risk.

THE BISHOP COLLECTIONS.

The Anderson Auction Co. announces for its second sale in its beautiful new galleries and auction hall at Madison Ave. and 40 St., on the afternoon and evening of Wednesday next, April 12, at 2.30 and 8.30 P. M., one of Oriental porcelains, bronzes, and art objects, from the collection of the late Heber R. Bishop, whose unique collection of jades now fills one of the handsome galleries in the Metropolitan Museum, and of a selected number of oils by American and foreign artists from the Bishop, Xavier, Warren, and other collections.

At the afternoon session will be sold the Oriental porcelains, ivories, jades, embroideries, carved woods, etc. The paintings will be disposed of at the evening session.

The painters represented at this sale are Diaz, Whistler, Winslow Homer, Arthur Parton, Bierstadt, Benliure, Casanova, F. C. Jones, Edward Gay, G. H. Smillie, Velten, and Charlemont.

COMING HARPER SALE.

Through a regrettable typographical error it was stated in the last issue of the *Art News* that the exhibition and sale of the art and literary property of the late J. Abner Harper would take place this, and not Easter week, beginning April 17.

A résumé of the more important pictures, attributed to the early English masters was published last Saturday. The catalogue of the pictures is being prepared by Chas. H. Caffin, and there is much curiosity expressed as to how he will handle these, especially the English pictures, as his knowledge of that school is not supposed to be profound, and the great names given out, attached to the titles of famous canvases, make the coming exhibition and sale naturally one to arouse curious anticipation.

CLYDE FITCH SALE.

The balance of the collection of antique furniture, tapestries and art objects belonging to the estate of the late Clyde Fitch were sold Mar. 29, 30, 31 and April 1, at Clarke's Art Rooms for \$60,774.

A XVI century Flemish tapestry, "Harvesting," was knocked down for \$660. Two Brussels tapestry panels, "Queen Esther Interceding for the People," and "The Victorious Return of Alexander," brought \$675 and \$700 respectively. An antique marble Bacchus brought \$760. An Aubusson tapestry drawing-room suite brought \$675. A grand piano carved and painted by Everett Shinn sold for \$1,450.

THE LA FARGE SALE.

The sale of the studio effects, etc., and some works by the late John La Farge, at the American Art Galleries, which occupied three afternoons and evenings of last week, was concluded on Mar. 31. The total obtained was \$28,492, a fair result, when it is considered that there were numbers of articles of no especial intrinsic value, and which were bought by friends of the dead artist as souvenirs or for sentiment's sake.

The claim of J. A. Holzer, the artist, as to certain numbers in the catalogue, stated to be the work of La Farge, that he had executed them, and the doubts also cast by Mr. Holzer on some other numbers, noticed in last week's *Art News*, may also have affected the sale. Miss Barnes, the executrix, who had supervision of the catalogue, and arranged the sale, and to whom Mr. Kirby of the American Art Association, referred Mr. Holzer's objections, when they were brought to him, to the surprise of the collectors and others present at the sale, and to the art public, ignored Mr. Holzer's objections, and made no public explanation of the matter.

The water colors and oils went at fairly good prices, but for the most part the prices paid were low and many of La Farge's own works went to dealers.

LONDON LETTER.

London, March 30, 1911.

The subscription towards the purchase of Rembrandt's "Mill" still halts where it stood last week. Despairing of securing the work, Sir Chas. Holroyd is reported to have made the rash offer, that if anyone will give the £90,000 required to complete the purchase, the said donor may have his name perpetuated on the wall of the National Gallery in letters of any size he may desire. It is thought the proprietor of some famous soap or patent medicine may deem the advertisement worth the money, but in many quarters the notion that the National Gallery should be degraded into an advertisement hoarding is strongly resented.

Captain Liversidge of Portington Hall has just made a lucky find. From an old house in York he purchased for £8, 2s. 6d., an old picture of a hunting scene which has now been identified as a fine work by Franz Snyders and valued at over £1,000.

The spring exhibition of old masters at Shepherd's Gallery, King Street, St. James's, is always of especial interest to collectors. No London dealer is more scrupulous in the matter of attribution than Mr. Shepherd, and his wonderful knowledge of early British art enables him to speak with authority. Whereas most dealers want to make geese into swans and attribute every work they possibly can to some famous master, Mr. Shepherd takes a special delight in bringing to light less famous painters and authoritatively assigning to them paintings which have often passed as the work of others. This well-known hobby of Mr. Shepherd gives confidence to his patrons that at his gallery they know what they are getting, and although this year, as usual, he brings several minor painters to light, he also shows a number of fine examples of the better known early English masters. Among these last may be mentioned the splendid group of Sir James Thornhill and family by Hogarth, good portraits by Romney and Raeburn, landscapes by Constable, Gainsborough, Richard Wilson and Old Crome, and a beautiful example of one of Cotman's rare oil paintings. Among a few works by foreign masters, also included in this collection, is a splendid portrait by Rubens of Frederick de Maerselaer, and a fine figure subject, "The Mirror," obviously belonging to the Spanish School, but which Mr. Shepherd, with characteristic scrupulousness, hesitates to assign to any one Spanish master.

The appeal for the loan of pastels, recently issued by the Committee of the Exhibition of English Pastellists of the 18th Century, to be opened on April 7, in Paris by the British Ambassador and Lady Feodorowna Bertie, has met with immediate and generous response. No doubt the fact that the exhibition has been organized on behalf of two deserving charities is to some extent responsible for the alacrity with which loans have been offered, while the name of Mr. Robert Dell as Commissaire General to the exhibition acts as a valuable guarantee for the safe custody of the pictures, both in transit and while on view.

It is interesting to note that not only will the exhibition be especially rich in the work of the "Prince of Pastellists," John Russell, but that his three daughters and his son will likewise be represented, several fine examples having been lent by the artist's family.

The Irish Pastellists of the day will be represented by such masters as Humphrey, Hugh Douglas, Hamilton, Peters, Hobday, Christopher Pack, and Chinnery, while invaluable aid in securing works for the exhibition has been rendered by many well-known Irish people, including Lady Wallscourt, who has lately joined the Honorary Committee.

By the death of the military painter, Ernest Crofts, R. A., the keepership of the Royal Academy becomes vacant. As the duties of keeper are comparatively light and are rewarded by a substantial salary and a free residence in the Burlington House quadrangle, there is generally some competition among Academicians to secure the coveted post. In some circles it is thought that Briton Riviere, who has not been doing too well financially of late years, has a good chance of being appointed keeper.

Alfred Parsons, A. R. A., who has been elected an Academician this week, is, like many of his colleagues at the Academy, an artist who first won his spurs as an illustrator, and to this day he is regarded by many as being better at black and white and watercolor than at oil painting. His landscapes in oil are noted for their detailed treatment and careful, almost miniature, technique.

The late Mr. George Salting's magnificent collection of porcelain, enamels, bronzes, ivories, miniatures, wood-carvings and art objects, bequeathed to the nation, is now arranged and on public view at the Victoria and Albert Museum, South Kensington. A special descriptive catalogue with fourteen illustrations has been prepared and may be obtained from the Museum.

Bertram Mackennal, A. R. A., the Australian sculptor, who was entrusted by King George with the designs for the new coinage, has just been given the commission for the King Edward VII Memorial, to be erected in St. James's Park. The executive committee has resolved that not less than £58,000 shall be allocated for this statue and the work in connection therewith.

After startling London and Dublin, the "post-impressionist" pictures of Gauguin, Van Gogh and Matisse are now being shown at Liverpool, where they are having great success and attracting huge crowds daily.

ART IN HOLLAND.

Amsterdam, March 25, 1911.

The dealers' galleries in this city are at present filled with an unusual assortment of fine pictures and art works, and the season has been and continues to be active.

C. F. Roos & Co. inaugurated new auction rooms in a building situated No. 515 Rokin, in the centre of the city, by a sale of modern pictures on Feb. 14. The interior arrangements and appointments of this building are admirable and entirely modern. Its lighting is especially good, and not only the opening sale, but those held since that time have attracted the most prominent collectors from far and near. The first sale was followed on Feb. 28 by another of old masters and antiques. At the first sale on Feb. 14, a large part of the collection of Mr. K., a noted amateur collector of Amsterdam, was dispersed, together with some modern French pictures, notably by Fantin La Tour, Jacque, Jongkind, and some works of the principal masters of the modern Dutch school, including Artz, de Bock, Blommers, Gabriel, Israels, Maris, Mauve, Mesdag, Neuhuys, Poggenbeek, Roelofs and de Zwart. There was also a very attractive posthumous work by Weissenbruch—all together about 60 numbers, among which were some most interesting studies.

At the sale of Feb. 28, there was dispersed the collection of M. Deun of The Hague, and two other notable collections. In these there were some pieces of old Delft, some rarely fine oriental porcelains, some beautiful pieces of silver, and some pearl, colliers, and other jewelry, some beautiful period furniture, and many bibelots and other antiquities, both curious and valuable.

Preparations are being actively made by the house of Frederik Muller & Co. for the sale of the great collection of J. de Kuyper of The Hague on May 30 next. This collection, composed exclusively of pictures by the greatest modern masters, enjoys a great reputation among the collectors and dealers who know it. Formerly it could be seen on request at Rotterdam, when its owner lived there, and it

constituted then, with the famous "Six" collection of Amsterdam, the most beautiful private collection of the kind in Holland, and the two were naturally great attractions for visitors. When M. de Kuyper died last year, the collections were entrusted to this house by his heirs, to be sold at auction. The catalogue is being prepared by M. Roger Miles of Paris, and is in itself, with the addition of 75 heliogravures, with which it will be illustrated, a true art work. As an evidence of the importance of the collection, suffice it to say that it contains works of the first importance by Millet ("Le Nourisson"), Corot, Daubigny, Meissonier, Courbet, Troyon, Detaille, Delacroix, Diaz, Dupré, Jacque, Rousseau, Vollon, and Ziem of the French painters, while among the Dutch painters represented are Jacob and Willem Maris, Bosboom and Josef Israels.

This house will also hold other important sales, among which will be two of old drawings and prints, another of antiques, and still another of the library of Dr. Van den Corput of Brussels, which is so rich in remarkable books, bindings and autographs.

In the permanent galleries of the house there is always a choice of old pictures of the best masters of the Dutch school, as also of the painters of the XVIII century.

In the galleries of Etienne Delaunoy there are to be found this season, as always, choice collections of antiques and art curios, which excite the admiration and interest of the most discriminating collectors. Special mention must be made of the complete installations for Renaissance dining rooms, with appointments in carved oak Dutch fireplaces (Genre Rubens), period armchairs in oak, very richly carved, fauteuils upholstered in old tapestry, or in old Cordovan leather, tables, etc.—all most interesting. The XVIII century salons are filled with wood carving and weavings of the XVI century, and assorted furniture. M. Delaunoy makes a specialty of old blue and polychrome Delft, of which he possesses some extremely rare pieces for collectors. He also owns a large assortment of old silver, copper, and porcelains, as well as old pictures, miniatures, bibelots, and decorative objects of all kinds. The Dutch interior of the Delaunoy establishment is complemented by a garden, also Dutch in style—always a great attraction for visitors.

Visitors to Amsterdam generally make the short trip to Groningen, where they will find in the galleries of Scholtens & Zoom some remarkable pictures and art works. The house makes a specialty of the pictures of the masters of the modern Dutch school, especially Josef Israels, now 85 years old. Groningen is the birthplace of Israels, which makes this collection especially appropriate. There are also in these galleries representative examples of such painters as Jacob and Willem Maris, Neuhuys, d'Bock, Blommers, and others.

BERLIN LETTER.

Berlin, March 28, 1911.

The art season here is not an exceptionally brilliant one and the reaction from last season, with its many exhibitions, including that of American pictures arranged by Mr. Hugo Reisinger, of New York, is naturally felt.

In the galleries of Eduard Schulte on the "Unter den Linden," there are at present an exceptional number of good pictures, very comprehensive in scope. This house arranges rotary exhibitions of contemporary works by German, French and Dutch painters, at its three galleries in Dusseldorf, Cologne, and in this city. Among the superior works now at the galleries here are examples, very carefully selected, of Andreas and Oswald Achenbach, Boecklin, Knaus, Liebermann, Defregger, Lembach, Menzel, Von Stuck, von Zugel, Benj. Vautier, Segantini, and the English Alma Tadema.

Of the early English school the painters represented are Reynolds, Lawrence and Constable; of the Barbizon school, Corot, Daubigny and Diaz, and of the modern Frenchmen, Ziem; while the modern Dutch school is well exemplified by superior examples of Mauve and Maris.

The results of the auction sale of the second portion of the great Lanna collection, held here the last week of March, you have already received. The third part of the collection, which includes Italian coins, moneys and medals, of the XV and XVI centuries, will be sold at Rudolph Lepke's auction rooms here early next month, and the fourth part of the collection, which includes the drawings, water colors, etchings, and engravings, both ancient and modern, and notably some originals by Albrecht Durer, will be sold from month to month, during the rest of the year.

PARIS LETTER.

Paris, March 29, 1911.

The International Art Union is holding its annual Spring Exhibition at the Galerie Barbaganges. It comprises 136 oils and watercolors, sculptures, etchings, and examples of decorative art. The work is modern and the larger part of the exhibition is impressionistic in some form, while not too vague to be understood. While not well hung, it is gratifying to find such a pleasing display of women's work particularly in the sculptures.

The Whitney-Hoff Museum gift of 2,500 frs. has been awarded to Miss J. Poupelet for her "Femme à sa toilette," a single figure in bronze with massive broad treatment. "La Commode," a canvas in delicate warm greys by Miss J. Duranton won the Whitney-Hoff award of 1,000 francs. Two good watercolors by Miss F. Hodgkins, "Lanterne," and "Mardi Gras," perhaps show more ability and personality than any other exhibit. Miss E. Nourse's "Marchande de Fleurs," a mother and child, is pleasing in color, and another canvas has a good interior lightly painted in a crisp free manner. A pleasing impression in colors is Miss C. Schwedeler's "Rue d'une petite ville." "Colin-Maillard," a bronze group of seven nude figures and a figure in marble by Miss Y. Seyrruys and a nude figure each (in plaster) by Miss E. Edmond and Miss A. M. Wright show strong character and grace. Miss M. Chapman exhibits a group of delicate miniatures in an original manner. Other works of special note are by Misses E. F. Boyd, O. de Boznanska, A. Dannenberg, B. Davidson, E. F. Duvall, Hallie Hyde, M. R. Hamilton, J. Jozon, M. Pasea, M. Stettler and Mary Upton.

At the Galeries Petit, Abel Bertram is holding an exhibition of 101 paintings and drawings, effects of sunlight in a high key and strong and rich in color. The luminous quality of his lights and shadows are convincingly true and his sincere but broad direct manner reveal him as an artist of ability. "Le Batelier," bought by the state, has good outdoor feeling in a pleasing silhouette against a brilliant sky. "Les Capucines," also bought by the State, depicts a child in full sunlight picking flowers. "Les Confitures" is a simple composition of a child lying in a hay field in sunlight, concentration given to the head by painting it in strong contrasting reds. "Le Linge" is a sunlight in a blue scheme, a woman hanging clothes.

Edouard Doigneau with paintings and watercolors and John Bergling with watercolors are holding exhibitions at these same galleries. The former has interested himself with peculiar effects of the setting and rising sun, often taking as his models white horses in full light, relieved by dark figures and cattle, and the latter is distinctly a landscape painter of city and country subjects.

At the Galerie Allard, Jean Veber is holding an exhibition of 56 of his canvases illustrating the vices and infirmities of the human race. Most of the exhibition is satirical, the most important canvas being "La Boucherie," filled with human flesh, bodies, heads, feet, etc. The butcher, who cannot be mistaken for Bismarck, is accompanied by two large mastiffs.

PARIS PICTURE SALE.

A special cable despatch to the Sun from Paris, states that a collection of modern pictures, thirty-seven in number, was sold at auction Mar. 31, for \$51,036. The highest price, \$4,000, was paid for a Jacque, "Shepherdess and Flock." Another Jacque, "The Shepherdess and Flock Returning Home," sold for \$3,120, and a third Jacque, "Lamb and Sheep," went for \$1,000. Corot's "Matin," 8½ by 14 inches, fetched \$800. Daubigny's "Village," 14 by 26 ins., brought \$1,140, and Diaz's "Eastern Girls," 19 by 16 ins., sold for \$1,800.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Recent works by Ernest Haskell, to April 22.
 Beaux Arts Society Rooms, 16 E. 33 St.—Annual exhibition by Independent Society, to April 21.
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 City Club, 55 West 44 St.—Drawings by Boardman Robinson.
 Cottier & Co., 3 East 40 St.—Memorial exhibition of paintings by the late George Frederick Munn, to April 20.
 Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
 Folsom Gallery, 396 Fifth Ave.—Works by Charles M. Russell, to April 30.
 Katz Gallery, 103 West 74 St.—Joint exhibition of paintings by Paul Cornoyer and Hobart Nichols, to April 22.
 Drawings, etchings in color by Maud Hunt Squire, to April 22.
 Kennedy Galleries—Portrait etchings by Mathilde de Cordoba.
 Knoedler & Co., 355 Fifth Ave.—XVIII century mezzotints, etchings, etc.
 Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of the Women's Art Club, to April 24.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Metropolitan Museum—Special loan exhibition of arms and armor, to April 16.
 Montross Gallery, 550 Fifth Ave.—Paintings by Arthur Wesley Dow, to April 22.
 Murray Hill Galleries, 274 Madison Ave.—Portrait of Gen. O. O. Howard and landscapes by C. M. Dewey.
 National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.
 National Arts Club, 119 East 19 St.—Municipal Art Society exhibition.
 Photo-Secession Galleries, 291 Fifth Ave.—Works by Picasso.
 Ralston Gallery, 548 Fifth Ave.—Paintings by Senor Frances Villar.
 Salmagundi Club, 14 West 12 St.—Annual Thumb Box display.
 Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.

EXHIBITIONS NOW ON. (See page 2.)

BALTIMORE, MD.

Visitors here always see the Walters Gallery which is still open on Wednesdays and Saturdays until the end of the month. The collection of Barye bronzes, ceramics and old paintings there attract special attention.

The Maryland Institute has benefited by the Lucas collection which includes over a hundred Barye bronzes and many pictures well known in the art world.

Bendann who always has at his gallery on Baltimore street interesting pictures, among recent importations shows a number of proofs on vellum of Ruet's etching after Meissonier's famous "Napoleon at Marengo." The original is in the Walters Gallery. Ruet's etching is the exact size of the picture. Another proof on vellum at Bendann's is from the portrait of Ariosto by Titian, in the National Gallery, London. The proofs at Bendann's are sold at the original subscription price.

Four excellent copies of Lancret's "Four Seasons" have been recently hung in the tea room of the Belvidere. Mr. Blackstone, the proprietor, gave the order last year to a well known French artist.

The Society of the "Ark and Dove," a patriotic association, has resolved to have a statue of Leonard Calvert, first governor of the Province State of Maryland. A committee has been formed to select the sculptor.

PHILADELPHIA.

An exhibition of oils by the artist members of the Art Club is now on in the Club galleries until April 30.

The exhibition represents one of the innovations of the club's new president, Mr. John MacFadden, who made such a success of the autumn showing of loaned pictures. The innovation in this case is, however, a reversion to an old and narrow-minded order of things and the restriction of the exhibition to the works of members eliminates at once the Art Club's exhibition from serious consideration as one of representative American art. Taking it as an exhibition of members' work the show is really less bad than might have been expected. There are fifty-one canvases representing about thirty artists. Each artist member had the privilege of sending two pictures and there was no jury, so that everything sent was hung.

The centres of the two most important walls are given to canvases by Carl Newman, one of the most popular of the artist members, a man whose work is strongly influenced by early training in France, under the guiding eye of the early French impressionists. Neither of the two canvases sent is new, both having been shown some six years ago in the Fellowship shows.

W. Elmer Schofield makes an agreeable showing. His strongest canvas is one painted from the docks in Dieppe. It is a joyous canvas, full of light and air, of bustle and activity. His second canvas is a fresh and sunny scene of a canal in winter. Hugh H. Breckenridge shows a portrait of a young girl in black, not particularly characteristic, nor are Redfield's two canvases up to the mark. He is showing his old picture, "Boats on the Seine" for years part of the permanent collection of the Academy. His second picture is one painted at Enghien in 1908—a street scene.

David Wilson Jordan who has been living in Europe for four or five years, makes his first reappearance with two of the most individual paintings in the show. "Villa Falconiere" near Frascati and a view of William the Conqueror's castle in Falaise, France. Jordan has developed a strong sense of decoration.

Of the younger set represented there are Borie, Rittenberg, Pearson, Tyson and Gilchrist, each showing things along his special line and nothing novel nor exciting. Borie in particular, from whom much was expected, works in a curiously uneven fashion almost amateurish. Tyson's "Notre Dame" is entertaining in subject and picturesque but his second canvas, a nude, is thin and inconsequent.

Rittenberg exhibits certain tricks of painting in his two portraits which are clever in parts but belong essentially to the commercial order of portrait. Pearson's thinly painted moonlight belongs to the Benson type of thing while Gilchrist tends more toward DeCamp in his portrait of a girl.

Other exhibitors are Louis Herzog, Ames B. Sword, Paul King, Frank R. Abbott, Morris Hall Pancoast, Alexander Bower, Bryan Wall, Colin Campbell Cooper, George R. Brill, Carl Weber, William F. Gray, Charles Gruppe, George Gibbs, W. T. Thomson and William Greaves.

At the Plastic Club is an exhibition of oils by Elizabeth Wentworth Roberts, until April 21. Miss Roberts paints in two distinct manners. Her Annisquam subjects, all fair sized pictures of sand dunes, sea and rocks are cleanly painted, but not particularly personal or interesting. Then there are some thirty tiny sketches in holder, rich color made in Ponta Delgada, Azores, which are so superior to the finished canvases that one wonders how the same mind conceived the two.

BOSTON.

An important and famous canvas by Millet, of which two museums have already requested the loan, is now on exhibition at the galleries of R. C. & N. M. Vose. This small painting called "La Blanchisseuse" is an interior with a washerwoman who is emptying a jug of soap water into a steaming tub, where the clothes are to be washed in lye. It is painted in Millet's characteristic and realistic manner and its color quality is of the finest order.

The same galleries have recently acquired two important landscapes by George Inness.

Messrs. Vose are also showing an interesting collection of old portraits chiefly of the early English school. Mr. W. H. Downes says in the Transcript:

"So many second-rate examples of the early English school have been brought into this country since that school became the rage among fashionable people, that it is a pleasure to see a collection where all the pictures are not only authentic beyond a doubt, but good, strong, representative works. In this little collection, which contains some twenty canvases, the British portrait painters really show some of the stuff that gave them their renown. Here are fine examples of Sir Henry Raeburn, John Opie, Sir William Beechey, George Romney, Thomas Gainsborough, Sir Joshua Reynolds, Sir Thomas Lawrence and William Hogarth—a list which comprises the best that the British school has to offer in the way of portraiture. With these are also works by Richard Rothwell, Francis Cotes, Thomas Hudson, Sir Peter Lely, William Dobson, Nicolas Largillière, José de Ribera, and Thomas de Keyser. So that there is a slight infusion of the Dutch, Spanish, and French element in the collection to give it variety."

CINCINNATI, O.

L. H. Meakin has an exhibition of landscapes at the Art Museum, to continue until April 23. Among the examples shown are "Lake Louise," "Olympic Mountains," Pacific coast; "Sunlit Landscape" and "Snow Sketch," Eden Park. The Thumb Box exhibition, which closed last Saturday, was made up of 170 numbers, and many sales were made at good prices. Seventeen of the watercolors, by L. C. Vogt, recently on view, were sold.

ST. JOSEPH, MO.

A collection of 37 oils and pastels are on view at the rooms of the Arts and Crafts Association. George R. Barse, Jr., has 12; George Inness is represented by two landscapes, loaned by his daughter, Mrs. J. Scott Hartley. Other artists represented are Bruce Crane, John Bundy, George de Forest Brush, Matilda Browne, E. Irving Crouse and Edward H. Potthast.

MINNEAPOLIS.

Alexis Jean Fournier, who has a studio in East Aurora, N. Y., has a collection of landscapes on exhibition in the Brooks Gallery.

FEDERATION'S DISPLAY.

Six pictures were purchased in Nashville from the exhibition sent out by the American Federation of Arts in March—"Girlhood" by William J. Whittemore, "Opal Sunset" by Herman Dudley Murphy, "The Frozen Stream" by Birge Harrison, "Winter Woods" by Charles Warren Eaton, "Breezy Day at Gloucester" by William P. Silva, and "Near South Egremont, Massachusetts," by H. Bolton Jones. The first three were purchased by the Nashville Art Association for a permanent collection. This collection is now in Charleston, S. C., where it is exhibited under the auspices of the Carolina Art Association.

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AROUND THE GALLERIES.

Announcement is made from London of the retirement of Mr. William McKay from the firm of P. and D. Colnaghi. Mr. Otto C. W. Gutekunst is now in sole charge of the business, which will be continued under the old firm name.

Many of the leading dealers have engaged passage for Europe on the steamers departing late this month, and in early May. The difficulty of securing accommodations in London for the weeks preceding, during and after the Coronation, is already felt, and this fact, together with an unusually early closing of a dull art season, will make the departures earlier and more numerous than usual. Mr. H. Van Slochem will sail April 22, Mr. E. F. Bonaventure May 4, and Messrs. Roland Knoedler and Victor G. Fischer, May 11.

Mr. A. D. Bramhall, for many years connected with the Folsom Galleries, has become the manager of the Herter Looms, No. 142 East 33 St., and will take up his active work there this week. While Mr. Bramhall will cease to be active in the American picture field, in which he has been prominent for so long, and knows so well, he will not relinquish his interest in the same. Mr. Bramhall will carry with him to his new post the sincere wishes for success of a host of friends. With Mr. Bramhall's retirement, Mr. Folsom will be in sole charge of the exhibitions and business of the Folsom Galleries.

Tabbagh Freres, of Paris and New York, will continue to have their headquarters here at the galleries. The brothers Tabbagh will sail for Paris on April 22. Recent works by Chas. W. Russell, the Western painter and sculptor, will be shown at the galleries, No. 396 Fifth Ave., from April 12-30.

The annual exhibition of the Woman's Art Club opens at the Macbeth Galleries, No. 450 Fifth Avenue, today, and will continue for a fortnight. Notice will be made next week.

Moulton & Ricketts, of Chicago and Milwaukee, have leased the small building, No. 32 West 45 St., known as the Doll House, for ten years.

The present exhibitions of portraits by E. B. Child, watercolors by Anthony Dyer, and early English mezzotints at Knoedler's, No. 355 Fifth Ave., will be the last to be held in the present galleries, familiar to New York art lovers for so many years past. The firm expects to surely occupy its new and beautiful building on Fifth Ave., between 45 and 46 Streets, west side—the former site of the Lotos Club, on May 1 next.

LOTOS CLUB DISPLAY.

The loan exhibition of thirty-six oils by living American artists at the Lotos Club briefly noticed last week closed Thursday evening. The display while it contained few works not shown before was representative of many prominent painters. Irving R. Wiles showed "The Purple Shawl," characteristic and good in arrangement. There was an interesting landscape by J. Alden Weir, "Lengthening Shadows," and a strong marine by Frederick J. Waugh. "The Golden Hour," by F. Ballard Williams, was typical of his colorful brush. A richly colored canvas by Horatio Walker was "The Sty." John W. Alexander's beautiful "Phyllis," which occupies the place of honor, was noticed when shown at the Union League. "The Evening Song," by Hugo Ballin, was a typical example. Cecilia Beaux showed her old but good "Sita and Sarita." There was a good landscape by George Bogert and a charming small canvas by George de Forest Brush, "Leda and the Swan." A characteristic warm toned "Venice Sunset" represented William Gedney Bunce, and a tender poetical "Wood Interior" by Emil Carlsen. William R. Derrick was represented by "Showery Day," ably interpreted and lovely in tone. Thomas W. Dewing's "The Palm Leaf Fan" was characteristic in tone with exquisite modeling of the flesh.

Mr. William T. Evans loaned "The Hillside Farm," one of J. Francis Murphy's best canvases, and the same collector one of Albert Ryder's dream pictures "With Sloping Mast and Dipping Prow," an excellent if old example.

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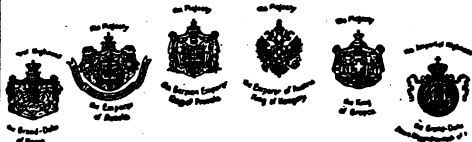
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